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&c., are merely the same forms with palatal parasitic vowel, like *byrg*, *byrig* from **burgi-*. Clark Hall's *wyrge*, however, with final *-e* in the lemma, runs counter to Sievers, §§ 133, 269, 302.

On the negative side one has a right to call upon the upholders of the **wērig* form for some explanation. What can be the etymology of **wērig* 'accursed'? OE. *ē*, apart from a very few words like the adverb *hēr*, is the *i*-Umlaut of *ō* or of *ēa*, *ēo*. Now, if there are such stems as *wōr-* (or *wōr-*, *wēar-*) *-ig*, assuredly they have left no trace. Why Sweet in particular should enter *wērig** (in his phonology *īē* is the *i*-Umlaut of *ēa*, *ēo*) yet enter the verb *wiergan* (*i*-Umlaut of *ea*, *eo*) is a puzzle. In what Ablaut relation are *ea*, *eo*, *ēa*, *eo*? Whereas *warg-o-* and **warg-i-* fit into the OE. vowel system without a wrench. For the connection between *warg-* and Latin *virga*, *virgula*, see Kauffmann; the 'twig' was attached to the neck of the parricide as a symbol and badge.

A few words upon the metrical aspects of **wērig* versus *werg*. A hemistich of the type **féond | wērigne* or **wērigne | féond* would point conclusively to **wērig*. But there is no such hemistich; the reader may satisfy himself by consulting Grein. There is not a line in OE. poetry which compels us to scan **wērig*; on the contrary, *wērig* is the almost unavoidable scansion. For example, *werige mid werigum*, *Andrew* 615a; read either: *wērige mid | wērigum* or *wērige mid | wērigum*, as unmistakably preferable to *wērige mid | wērigum*, which—according to Sievers, *Altgerm. Metrik*, § 78.5—we should stress: *wērige mid. | wērigum*.

A final word of correction. The Bosworth-Toller cites *Genesis* 906 under *weary* 'accursed,' although more than twenty years ago Sievers, *Beitr.* x, 512, corrected the ms. *werg* to *wērig*. It will be well to examine the passage in full:

pu scealt wideferhð werig þinum
breostum bearm tredan bradre eorðan, &c.

The emendation *bradre* for the ms. *brade* is by Dietrich, *Zs. f. d. Alt.* x, 318. Properly interpreted, the passage means: 'Thou (the serpent) shalt all thy life weary on thy breast(s) tread the lap of the broad earth.' This is fairly equivalent to: 'Upon thy belly shalt thou go,' *Gen.* III, 14.

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THE AUTHORSHIP OF *PERICLES*, v, 1, 1-101.

It is now almost universally admitted that, with the possible exception of a few scattered phrases, the first two acts of *Pericles* are not from Shakspeare's hand. The last three, however, seem to reveal his mind and art at nearly every point. Even the repulsive scenes in the brothel were probably revised and in part rewritten by the master, with the especial purpose of glorifying Marina's character. No scene save these,¹ in Acts III-V, has hitherto been challenged.

There is, nevertheless, at least one passage of considerable length—the first hundred lines of the fifth act—which may well awaken suspicion. It shows surprising poverty of style and thought if compared with the portions immediately preceding and following, and betrays, furthermore, some important inconsistencies which demand explanation. One of these is something of which it is difficult to believe that Shakspeare could have been guilty. He is careful to represent Marina as a model of young womanhood, and so well does he succeed that she is not unworthy to be placed beside those wonderful creations of his best plays—Imogen, Hermione, Cordelia, for example. Now Marina, like Cordelia, is attractive in no small degree by reason of her modesty; yet in the passage under suspicion she is given a speech which is wholly out of accord with this modesty:

"I am a maid,
My lord, that ne'er before invited eyes,
But have been gazed on like a comet."

If this is Shakspeare's touch, the only remaining theory is that her character is drawn in a glaringly inconsistent fashion. And this I believe to be next to impossible, for in 1608 (the year in which *Pericles* was probably staged) he was in the full maturity of his genius.

Another inconsistency is concerned with Marina's occupation. It was first noted by Mr. F. G. Fleay (*A Shakespeare Manual*, p. 210), who, however, did not deny Shakspeare's authorship of the passage:

"She is all happy as the fairest of all,
And with her fellow maids is now upon
The leafy shelter that abuts against
The island's side." (v, 1, 49-52.)

¹ The Gower prologues, or choruses, however, are admittedly non-Shakspearean.

In iv, 6, she is represented as desirous to "sing, weave, sew and dance," in order to earn money for the bawd in whose power she has been placed. And in the prologue to Act v she is taking pupils in singing, dancing, and embroidering :

" And her gain
She gives the cursed bawd."

Now it is true that Shakspeare was sometimes careless concerning such details, but it is probable that in this case the mistake was a result of an attempt to graft parts of two different versions of the play.

Such an attempt is again suggested by the fact that the proper name, Mytilene, is not pronounced in the same manner in the hundred lines under suspicion as in the other portions. In v, 1, 43, it is *Mýtilén*, as is shown by the meter, whereas in line 177 of the same scene—almost certainly a Shakspearean passage—it has the ordinary pronunciation, the final *e* being sounded. In the closing couplet of the Gower prologue, or chorus, to iv, 5, the pronunciation is again *Mýtilén*, as is proved not only by the meter but also by the rime and the quarto spelling :

" Patience, then,
And think you now are all in Mytilene."
(Quarto, Mittelin.)

All the choruses are admittedly non-Shakspearean. We may expect, therefore, to find this shortened form once more ; and in the prologue to v, 3, we do find it :

" What minstrelsy and pretty din,
The regent made in Mytilene."
(Quarto, Metalin.)

It is true that Shakspeare occasionally used two forms of the same word, for metrical reasons (*Desdemona* and *Désdemón*) ; but it can hardly be shown that he does so here, for the full list of examples enables one to make this statement : in the (probably) non-Shakspearean portions we have the trisyllable only, four times (iv, 4, 51 ; v, 1, 3 ; v, 1, 43 ; v, 2, 273) ; in Shakspeare's portion, the quadrisyllable only, also four times (v, 1, 177 ; v, 1, 188 ; v, 1, 221 ; v, 3, 10). In two of these Shakspearean lines it is possible to scan the word as a trisyllable, but the other scansion is the more natural. Furthermore, it is significant that the long pronunciation does not occur even once in the non-Shakspearean lines ; and this must be

explained. The burden of proof would seem to rest upon those who believe Shakspeare to be the author of v, 1, 1–101. Though not in itself final, the inconsistency strikingly corroborates the other kinds of evidence.

Further proof is afforded by a curious break after line 84 in this first scene of the fifth act. When Pericles exclaims "Hum, ha !" he shows extreme anger. Othello uses the same words (separately) in his most highly wrought states. Apparently, then, Pericles follows these exclamations with a blow ; for Gower,² Twine,³ and Wilkins's novel⁴ all mention it, the two last named adding Marina's lamentations. Both stage-direction and text seem to have dropped out. The gap must be one of several lines, since Marina's first words, in the play as we now have it, show no lament or agitation. That there was a blow, nevertheless, is shown by the question which Pericles asks, a few lines beyond (v, 1, 127–130) :

" Didst thou not say, when I did push thee back—
Which was when I perceived thee—that thou camest
From good descending ?"

And at another point, this time in the (probably) non-Shakspearean portion (v, 1, 100–101), Marina herself says :

" My lord, if you did know my parentage,
You would not do me violence."

How shall we reconcile these statements with the absence of a stage-direction ? It is possible that it is merely a careless omission, and that ten or fifteen lines of dialogue have also perished ; for the text of the whole play is hopelessly corrupt. But it is also possible that here again is an example of the attempt to graft one version upon another. At any rate, the several kinds of evidence presented, when taken as a whole, may well give us pause.

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² *Confessio Amantis* (*Appolinus the Prince of Tyre*), Circ. 1393.

³ *The Patterne of Painfull Adventures*. Laurence Twine, 1576.

⁴ *The Painfull Adventures of Pericles, Prince of Tyre. Being the true History of the Play of Pericles, as it was lately presented*, etc. 1608.